INDEX ICONOLOGICUS:

A GUIDE TO THE MICROFORM EDITION

Microfilming Corporation of America
1620 Hawkins Avenue/P.O. Box 10
Sanford, North Carolina 27330
1980

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FOREWORD

Index Iconologicus was begun in the Department of Art at Duke University, Durham, North Carolina in the fall of 1969. The creation and development of the Index is the work of Dr. Karla Langedijk. The present state of the Index is the result of more than five years of scholarly work by Dr. Langedijk and her assistant, Kathryn L. Eisenhardt. Index Iconologicus has evolved into a valuable and unique resource for teaching and research.

The original paper copy of Index Iconologicus is presently housed in the Rare Book Department of the William R. Perkins Library of Duke University, where is it available for use by faculty and students.

The micropublication of Index Iconologicus was made possible by the diligent efforts of many persons. Microfilming Corporation of America wishes to extend special thanks to Dr. Langedijk for allowing us to make the Index available to the scholarly community. The assistance of Ms. Kathryn L. Eisenhardt in preparing the Index for micropublication has proved invaluable. Dr. John L. Sharpe, III, Rare Book Librarian at the William R. Perkins Library deserves many thanks for his continuing assistance and advice.

INTRODUCTION

Art historians and scholars have long recognized the need for a research tool that integrates the disciplines of art, theology, philosophy, history and literature for both Christian and secular art. This type of integrated approach for Christian art can be found in the Princeton Index of Christian Art, an indispensable work to serious students of medieval art. The Princeton Index, however, includes only Christian art and does not contain any entries dated later than A.D. 1400. In designing Index Iconologicus it was Dr. Karla Langedijk's aim to continue where the Princeton Index breaks off and to broaden its scope by focusing on both Christian and secular art.

Index Iconologicus was developed to remedy the artificial division of the humanities into disciplines which sometimes separate a work of art from its roots in history, literature, philosophy and theology. The tradition of interdisciplinary research established by the Warburg-Panofsky school of iconological investigation is the heart of Index Iconologicus.

The Index consists of more than 60,000 alphabetically filed entries. These entries contain, in addition to photographic reproductions of art works, much literary, bibliographic, and historical information. Although the bulk of the material comes from the 16th and 17th centuries, entries are included from as early as A.D. 1250 to as recently as 1940.

The Index consists of two main sections. The first and smaller section is the Primordia, a non-illustrated chronological history of important bibliographic sources used in the study of art and printing. The main index follows. The structure of Index Iconologicus is more fully explained in the text of this guide.

The most important elements in the Index are the photographs of art works published by the Warburg Institute as illustrations to Bartsch's Le Peintre Graveur (Bartsch, Adam. Le Peintre Graveur, Vienna, 1803-1821). These photographs are indexed by subject themes, content, or artist. Each photograph is accompanied by its Bartsch citation and citations from other interpretative sources. Added to this are listings of other bibliographic and interpretative aids, bestiaries, cross references, Biblical texts, information cards, etc. Together these parts form an index of subject matter complete with literary, theological and historical background.

Index Iconologicus can be used by scholars and students in two ways. When used alone it provides a systematic iconographic classification of Christian and secular art concentrating on the 16th and 17th centuries. The Index provides access by word, image and artist to many aspects of European cultural history. The combination of visual and verbal data in one place plus the complete citation of inscriptions, texts, quotations, and mottos make Index Iconologicus a self-contained research tool. If the Index is used with Bartsch's Le Peintre Graveur and the other catalogues that are cited on each picture card the user has access to both the image and the detailed descriptions and histories that these works contain.

The pages that follow this introduction contain complete information on the overall design of Index Iconologicus and the filing rules and symbols that are basic to its use.

Pat Cook
Project Coordinator
Sanford, North Carolina
1980

THE MICROFORM EDITION OF INDEX ICONOLOGICUS

Index Iconologicus is published on 433 105 x 148mm microfiche as follows:

A. Guide To The Microform Edition (1 fiche)

B. Primordia (11 fiche)

C. Index (421 fiche)

Examples of the three types of fiche headers are shown below:

A.

INDEX ICONOLOGICUS	Guide	Card 1 of 1

B.

INDEX ICONOLOGICUS	Primordia 1250-1485	Card 1 of 11

C.

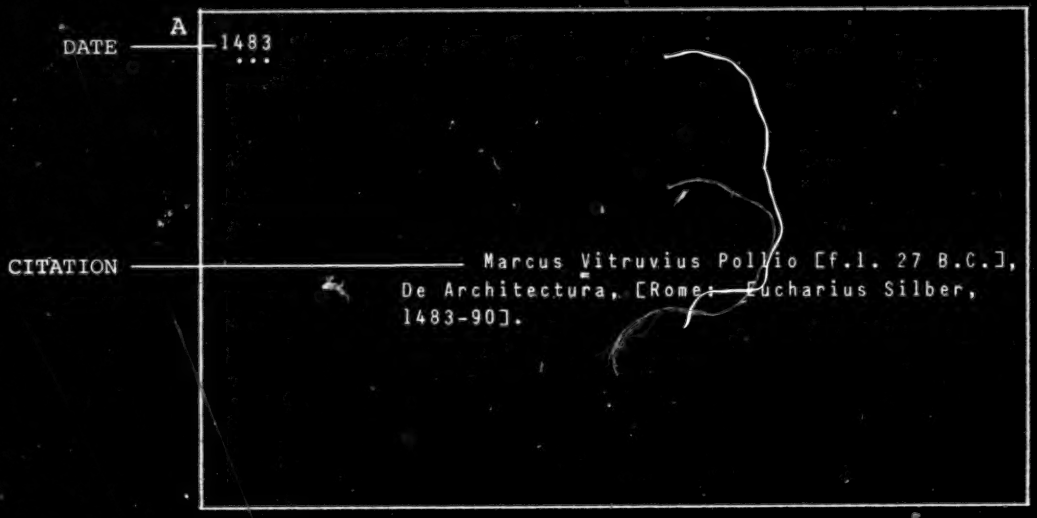
INDEX ICONOLOGICUS	Apollo/Raphael- Apollo/Zanetti	Card 5 of more

Note in Example B that Primordia cards are arranged by date, with the first and last dates which appear on a fiche appearing on the header. Note in Example C that the cards in the main index are arranged alphabetically. Each header contains the first and last word on the fiche. When a large number of entries are contained under a word, as with Apollo in the above example, the second filing term is listed after a slash (/) for easier access.

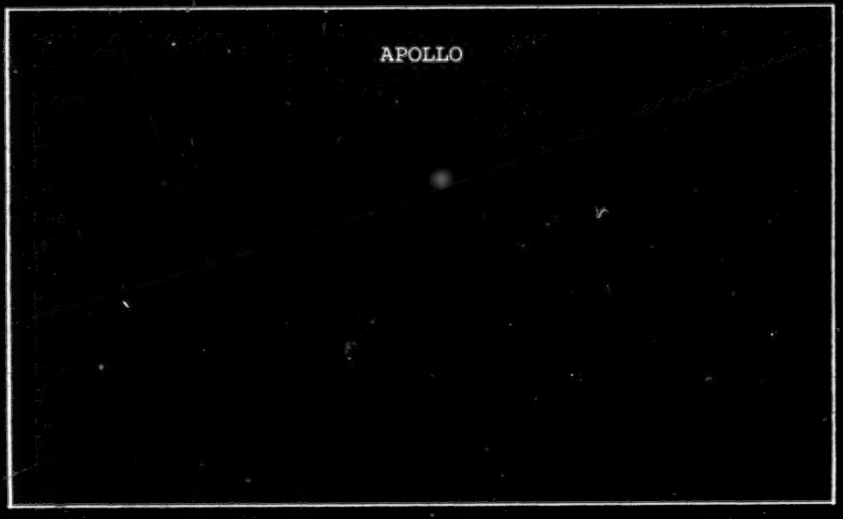
When Index Iconologicus was compiled it was sometimes necessary to place pictures on cards horizontally rather than vertically in order to accomodate oversized materials. In such a case the card is filmed as is first, then refilmed so that the picture is upright.

SAMPLE ENTRYS

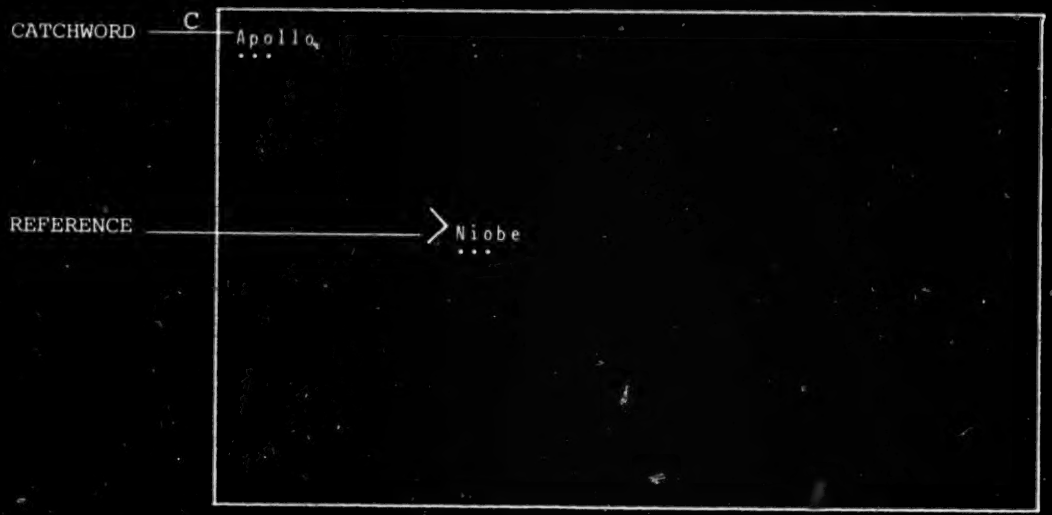
PRIMORDIA CARDS



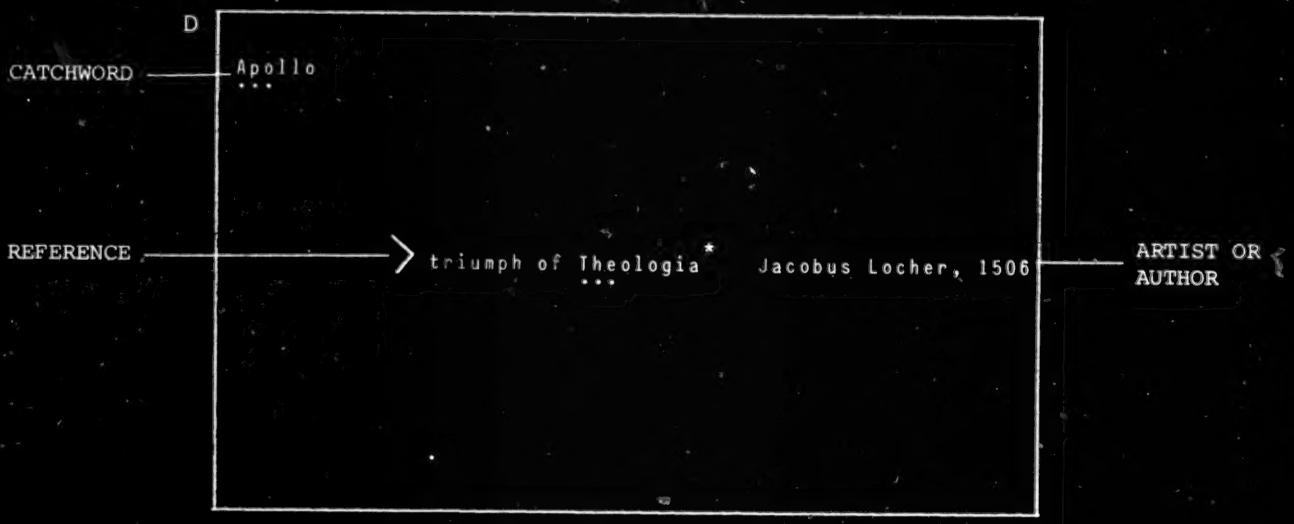
TAB CARDS



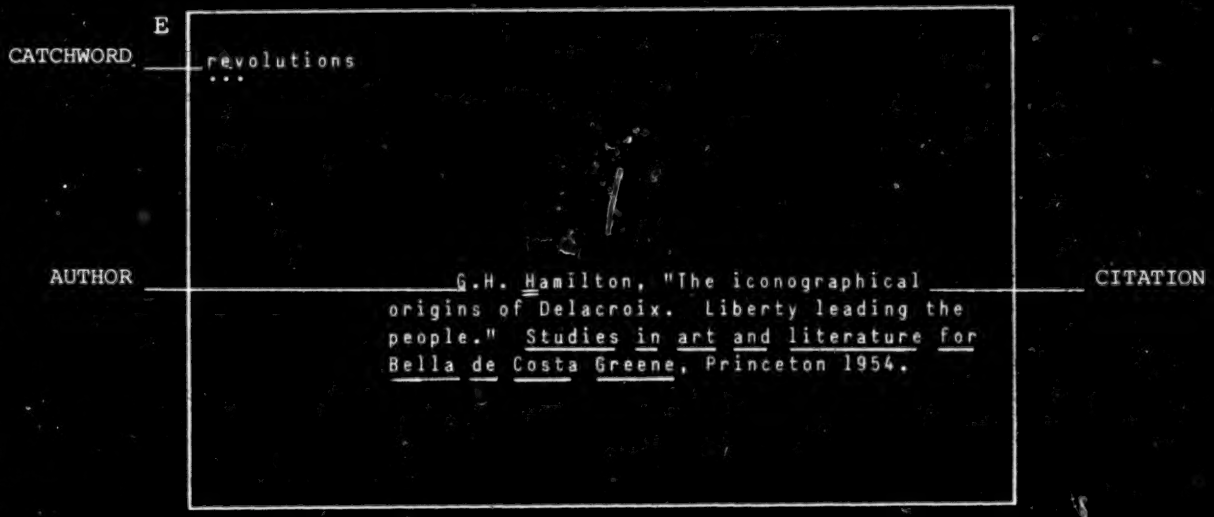
GENERAL SEE REFERENCE CARDS



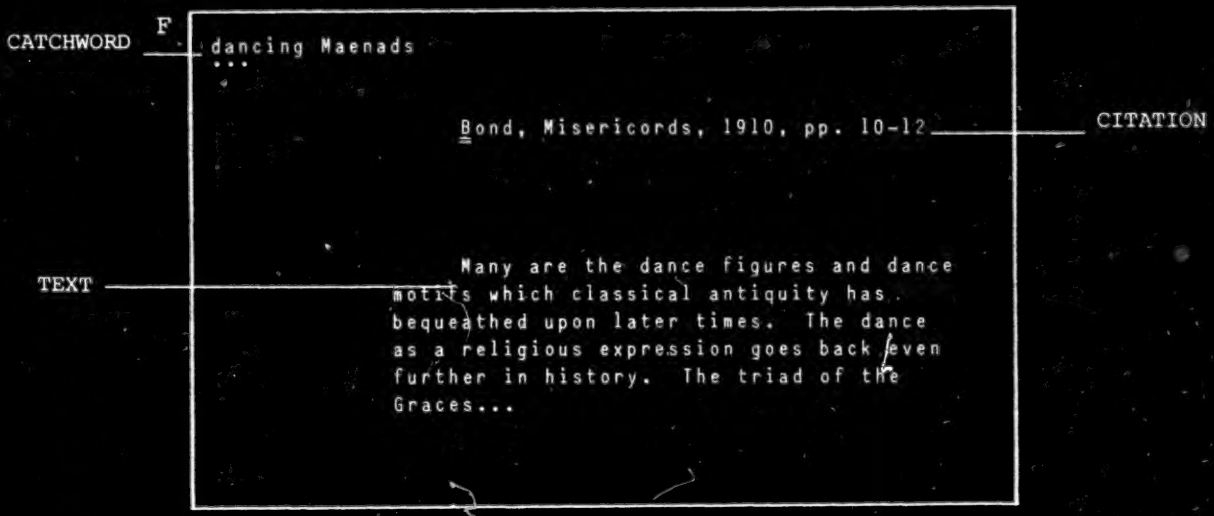
SPECIFIC SEE REFERENCE CARDS



CITATION CARDS


E
CATCHWORD
revolutions
...
AUTHOR
G.H. Hamilton, "The iconographical origins of Delacroix. Liberty leading the people." Studies in art and literature for Bella de Costa Greene, Princeton 1954.
CITATION

INFORMATION CARDS


F
CATCHWORD
dancing Maenads
...
Bond, Misericords, 1910, pp. 10-12
CITATION
TEXT
Many are the dance figures and dance motifs which classical antiquity has bequeathed upon later times. The dance as a religious expression goes back even further in history. The triad of the Graces...

PICTURE (MATRIX) CARDS

G

CATCHWORD — Apollo

...

Luca Ciamberlana — ARTIST

CROSS REFERENCE — X ref: Parnassus

MATRIX

CITATION — Bartsch XX, 199

FILING RULES

PRIMORDIA: The Primordia is filed chronologically. Dates appear in the top left hand corner of each card. Each fiche header shows the first and last date contained on the fiche. Approximate dates are filed before exact dates (1829? appears before 1829).

MAIN INDEX: Index cards are filed alphabetically by catchword (top left hand corner). Plurals are ignored in the filing system. Within individual catchwords cards are filed in the following order:

1. Tab cards
2. General see reference cards
3. Specific see reference cards
4. Citation cards
5. Information cards
6. Picture (matrix) cards

Examples of the above six types of entries can be found in the preceding section "Sample Entries".

1. TAB CARDS are used to indicate the start of a new catchword. Catchwords which contain a large number of entries are subdivided by topic. Subdivision is indicated by a two dot symbol under a word in the catchword line (i.e. Joseph explains dreams to Pharaoh). These subject divisions are separated by TAB CARDS.

2. GENERAL SEE REFERENCE CARDS refer the user to another catchword in the index. If multiple GENERAL SEE REFERENCE CARDS appear they are filed alphabetically by the catchword to which they refer. For example, if the GENERAL SEE REFERENCES shown below appear under turncoat they are filed as follows:

   >proverbs
   >tree stump
   >allegory on war with the Turks
   >water

3. SPECIFIC SEE REFERENCE CARDS refer the user to a particular entry in the index, as opposed to GENERAL SEE REFERENCE CARDS which refer to a catchword. If multiple SPECIFIC SEE REFERENCE CARDS are used they are filed alphabetically by the entry to which they refer. If the SPECIFIC SEE REFERENCE CARDS shown below appear under the catchword Turk they are filed as follows:

>German and Turk*	woodcut by Erhard Schoen
>proverbs*	etching by Abr. Bloemaert
>proverbs*	etching by Martin Rota
>doge of Venice*	Martin Rota

   Note that if identical references occur, as in proverbs above, they are alphabetized by the author's last name.

4. CITATION CARDS are filed by the author's last name. Citations by the same author are subfiled by the first word of the title.

5. INFORMATION CARDS are filed by the source from which they are taken in the same manner as CITATION CARDS.

6. PICTURE (MATRIX) CARDS are filed by the name of the artist appearing in the top right hand corner of each card. In the case of more than one author the name to be used as a filing term has a TWO DOT symbol under it. Works for which the artist is unknown are filed at the first of the alphabet. PICTURE CARDS by the same artist are subfiled by date, with the earliest date first. Examples of author names filed correctly are listed below:

Anonymous, woodcut
after Abr. Bloemaert by Jan Saenredam, 1604
etching by Stephen Herman, 1589
etching by Stephen Herman, 1590
Martin Rota
woodcut by Erhard Schoen

Shown on the following pages is a sample section of the Index filed in the correct order.

SAMPLE FILING SEGMENT

A

IRIS (FLOWER)

B

iris
...

>St. Christopher
...

C

irises
...

>Holy Family* woodcut by
... Dürer

D

iris
...

>Virgin Mary* Monogrammi
... FVB

E

iris (Schwertlilie)
...

Stridbeck, Bruegeistudien
(1956), pp. 98

F

JANUARY

G

January

>12 months* H.S. Beham, 1546

H

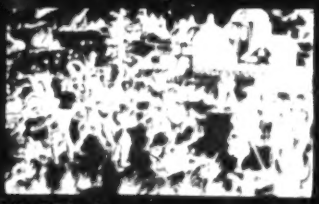
January

Bond, Misericords, 1910, p. 116.

JANUARY.--The pagan representation of Janus is frequent: he has two heads; the idea is that with one head he looks...

I

January Jost Amman



Bartsch IX,354,4

J

January Hans Sebald Behan

x ref: dining

Bartsch VLII,112,und.
Pauli 1199

K

JACOB

L

Jacob

>funeral of Jacob

M

Jacob
...

>Joseph explaining dreams*

Lucas van Layden, 1512

N

Jacob
...

>Moses*
...

Jean Duvet

O

Jacob wrestling angel

Georg Lemberger

L.B.II,367

P

Joseph's bloody tunic brought to Jacob
...

x ref: shepherd

Bartsch VII, 440,4

woodcut by Lucas van Leyden

SYMBOLS

The basic arrangement of Index Iconologicus is alphabetical, with symbols serving to guide the reader to other entries or to show the significance of a word, name, or phrase. An understanding of these symbols is basic to the effective use of Index Iconologicus. These symbols and their meanings appear below along with examples.

Symbol	Meaning
...	The THREE DOT symbol (...) when placed under a word indicates that the word is a CATCHWORD. CATCHWORDS are the subject words by which the index is alphabetically arranged. The line containing the CATCHWORD appears in the top left hand corner of each card. A CATCHWORD reflects the most significant concept in a picture or reference and is not always the first word in the CATCHWORD line. See illustrations A and B below.

A

Symbol | Meaning

B

Turks in battle
...

woodcut by Erhard Schoen

Bartsch v,432

..

The TWO DOT symbol (..) appearing under a word has two possible meanings. When the TWO DOT symbol appears under a word in the CATCHWORD line (top left corner of card) it indicates that the CATCHWORD has been subdivided for filing purposes. See filing rules (p. 6) and Example C below. When the TWO DOT symbol appears under the name of an artist in the top right corner of the card it indicates the name under which the card is subfiled. When only one artist's name appears the TWO DOT symbol is omitted. See Example D below.

C

horses in battle
.. ...

>cavalcade of the Great Turk*
...

Ant. Tempesta

C. The CATCHWORD battle is divided into subject subdivisions, in this case horse. All cards with battle horses will be filed together.

Symbol | Meaning

D

D. This card is subfiled under the name of Ligozzi.

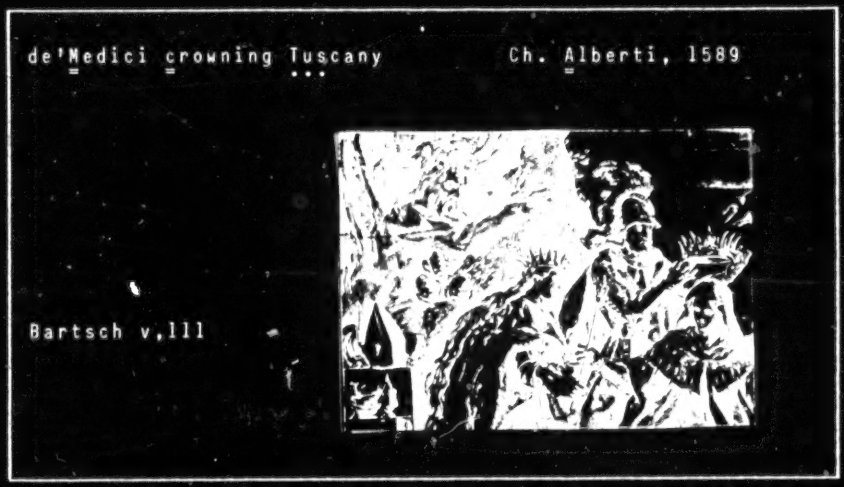
> The > (see reference) symbol indicates that information on a subject can be found in another part of the index. See Example E below.

E

E. For entries pertinent to swine one should see cards filed under the CATCHWORD Prodigal.

Symbol	Meaning
=	The DOUBLE BAR symbol has two possible meanings. If the DOUBLE BAR appears under a word it indicates that the word will appear as a CATCHWORD in the Index. See Example F below. The DOUBLE BAR when placed between two words or phrases indicates that the two are equal or interchangeable. (Florentine lily = coat of arms of Florence, Omphale = Iole, skull = death)

F



F. Each of the three terms marked with the DOUBLE BAR, de'Medici, crowning, and Alberti, will appear as a CATCHWORD in the Index.

X Ref	The symbol X Ref indicates that the term or phrase that follows is a cross reference. Generally these cross references are elements in the picture. See Example G below.

G. Information relating to the content of the picture may be found under pillars of Hercules.

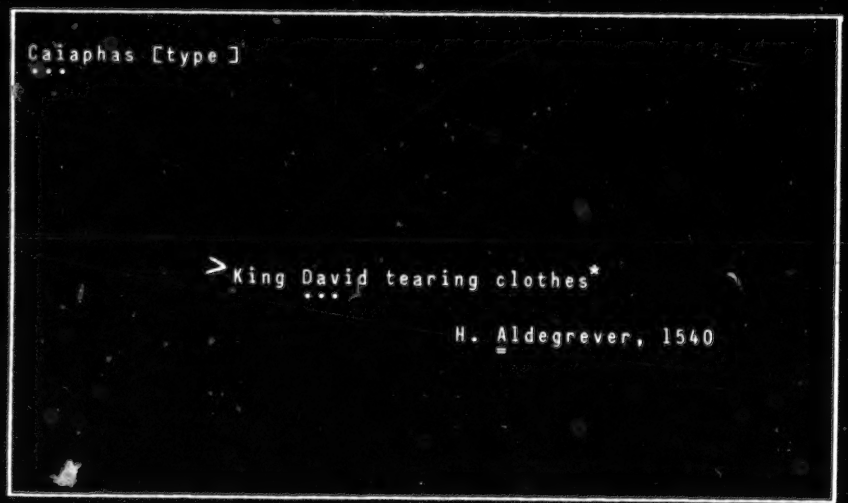
Symbol	Meaning
*	The ASTERISK symbol indicates that the card referred to is illustrated. The ASTERISK symbol will appear on > (see reference) cards. See Example H below.

H

H. The see reference found under the CATCHWORD fall will be a picture card.

[ ]	When a word or phrase appears in [brackets] the information is supplied by the indexer.
X	The X symbol denotes marriage. (Julia X Pompeius)
[type]	The word [type] in brackets indicates the use of a standard or classic form of depiction adapted for different subject matter. See Example I below.

I



Symbol	Meaning
n.d.	When used after an artist's name, n.d. means the date of the work is not known.
s.v.	The letters s.v. (sub verbo) indicate that information will be found under the word that follows. See Example J below.

J

J. Cards relating to Turner will be found under America.

INTERPRETIVE SOURCES USED IN
INDEX ICONOLOGICUS

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21 volumes, Vienna, 1803-1821.

Bloomfield, Morton Wilfred. The seven deadly sins; an introduction to the history of a religious concept, with special reference to medieval English literature. East Lansing, 1952.
Citations reproduced with the permission of Michigan State University Press.

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